



REGARDING ŠROTEŠ AND KRIČI TIČEK

The two Yugoslav dances printed in this VILTIS issue were introduced in this country by Richard Crum. Until recently, beside the Drmeš, one hardly saw Croatia being represented by any other form of couple dance. Šroteš is lively and cute.

Kriči Kriči Tiček is a type of Drmeš, and can be performed either as one large circle, individual couples or small circles of couple. Or a large circle may break up into couples and reform at will. We accompany the words for Kriči Tiček (Chirp Birdie).

Kriči, kriči tiček, na suhem grmeku,
Kaj ge tebi ah moj tiček, kaj si tak turobem?
Kaj si zgubil dragum, kal te je lubila?
Kaj je tebe, ah moj tiček draga ostavila?
Nije mene moja draga ostavila:
Več sam zgubil laka krila, namrem poleteti.

(Chirp, chirp, little birdie on your dry branch,
Why are you so sad, my little bird?
Have you lost your sweetheart, who loved you?
Has she left you all alone?
My sweetheart hasn't left me all alone.
But my wings have been clipped and I can't fly.)

KRIČI, KRIČI, TIČEK

(KREE'-CHEE KREE'-CHEE TEE'-CHEK)

Source: Learned by Dick Crum from natives in Yugoslavia.
Music: MH 3021-A, The Duquesne University Tamburitians
No piano music published.

Formation: Done either in circle or in couples (see below.)
Meas. Circle Form

Even number of M and W, alternating in circle, W on M's R. Women join hands at M's backs. Men join hands over W's arms in back, forming a basket.

Part I

- 1 Ct I — Facing 1/2 L, hop on R ft, extending L leg stiffly out of circle, about 3 inches off the ground. Ct. & — step on L ft directly below its extended position, moving fwd. Ct 2 — step on R ft, continuing fwd CW. Ct & — hold.

- 2-8 Repeat above step 7 more times (for a total of 8), Continuing to move CW throughout.

Part II

- 9-12 Continue moving CW with 7 walking steps, pivoting on L ft to face 1/8 R on last beat of meas. 12. (L—R—L—R—L—R—L—pivot). During the pivot on the L ft, point R ft to R in preparation for the following meas. 13.

- 13-16 Moving R (CCW), take 8 walking steps (R—L—R—L—R—L—R—L). Note that this is not the same as in meas. 9-12. There is no pivot here. You end up facing 1/8 R with weight on L ft.

Part III

- 1-8 This is the same as Part I, but with opposite footwork, and moving CCW: hop on L ft, step on R ft, step on L ft — done 8 times.

Part IV

- 9-12 Seven steps with pivot (R—L—R—L—R—L—R—pivot), still moving CCW.

- 13-16 Eight walking steps (L—R—L—R—L—R—L—R), Couple Form

Couples in shoulder-waist position, do the same steps

Note: Be sure to keep inactive leg stiff and extended during Parts I and III. This is **not** the so-called "broken-ankle" step of "Seljančica" and other kolos. During the walking steps, the circle does not dip, but remains completely level throughout.

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ŠROTEŠ
(SHROH'-TESH)

SOURCE: Learned by Dick Crum from Ivan Ivančan, director, Joža Vlanović Folk Dance Group, Zagreb

MUSIC: MH 3021-B, The Duquesne University Tamburitians. No piano music published.

FORMATION: Couples. See under part I and part II for positioning.

Note: This dance is from the Zagorje-Prigorje area of Croatia, where the style is rather stiff and rustic. Be careful not to move FWD during the course of part I - the "Stamp-chugs" are all done completely in place. Above all, do not do a regular polka step in part II.

STEP: "Zagorje Polka Step". This step occurs in part II, done as follows:

(Man's step given, woman uses opposite footwork).

Ct 1 — fall on full R ft, bending knee slightly.

Ct& — Fall on full L Ft, about 6 inches L of R ft, again bending knee slightly.

Ct 2 — fall on full R ft, with a deeper, more accented bend of knee than on first two steps.

Ct & — hold.

The whole step is now repeated beginning with the L ft. The step itself is very rough, "cloddy", in a crude peasant style. There is not even a suggestion of a hop anywhere in it, nor does one foot ever "close" to the other. During the actual dance, couples are in shoulder-waist position for this step, and move freely about the floor, turning continuously clockwise.

Meas. Part I

Couples stand side by side, scattered about floor, W is on M's R. Inside hands joined, free hands on own hip. During part I, M's and W's steps are identically the same.

- 1 Ct I — stamp fwd on full R ft.

Ct & — Chug on R ft back to original place, bringing L ft a bit fwd at the same time.

Ct 2 — Stamp fwd on full L ft.

Ct & — Chug on L ft back to original place, bringing R ft a bit fwd at the same time.

- 2 Same as meas. I.

- 3 Ct I — Step sideways to R with R ft. Ct & — Close L ft to R ft, taking weight on L ft.

Ct 2 — Steps sideways to R with R ft. Ct & — lift (almost a hop) on R ft.

- 4 Same as meas. 3, but mowing L with opposite footwork.

- 5-7 Same as meas. I—3.

- 8 M takes three steps L—R—L to stand in front of W, facing her. W meantime steps L—R—L—R (four steps) in place, in preparation for part II.

Part II

- 9-14 Six "Zagorje polka steps", in shoulder-waist position, M beginning with R ft, W beginning with L ft. Turn as a couple CW, moving freely around floor.

- 1516 Stop turning, and facing each other squarely, still in shoulder-waist position, lower heels 7 times in place. This rapid bounce is tricky, but can be mastered if you remember to keep knees fairly stiff, and never let toes leave the floor.

- 17-24 Same as meas. 9-16.

After finishing part II, use the pause in the music to resume position for part I, and begin the dance all over



During this summer many new folk dance records appeared on the market to enrich the repertoires of folk dance groups. It will be impossible to enumerate all but we will do so in piece-meal.

Of foremost interest are the Yugoslav records issued by Michael Herman and played by the Duquesne Tamburitians under Walter W. Kolar (see his article in this issue). The dances were introduced from coast to coast by Dick Crum and those who learned them from him. All are interesting dances, not overly difficult, mostly on the easier side, but all enjoyable dances. The music of the šano Dušo Vranjanka is the loveliest and most melodic. This dance seems to be a favorite on the West coast, while the Central States and East Coast prefers for their Number 1 dance the Ersko Kolo which is on the flip side of the same record. In the dance section we'll describe Kriči, Kriči Tiček and Šroteš. The following are the names and numbers: šano Dušo Vranjanka & Ersko — MH 3020, Kriči Kriči Tiček Šroteš — MH 3021, Čačak & Bujnovačko Momačko — MH 3022, Makažice & Bela Rada and Poskakuša — MH 3023, Potrkan Ples (Slovene) & Kalendara — MH 3024.

KINDERGARTEN AND LOWER GRADE SERIES were released by FOLKRAFT, consisting of 12 records and 23 dances, mostly of popular old English, American and Danish play-party games, plus a few of Scottish, Swedish, German and French. All were recorded carefully with the young child in mind. Wherever change of action or reorganization is required there is a pause inserted for this very need. People who work with small children will appreciate this greatly and find these records invaluable. The project was recorded under the supervision of Miss Olga Kulbitsky of Hunter College, N. Y. C. Miss Kulbitsky is unbeatable in her keen analytical perception of step-breakdowns and fundamental presentations. Since there are too many dances to enumerate we suggest that you write to FOLKRAFT, 1159 Broad, Newark 5, N. J., for a catalogue.

Under the FOLK DANCE SPECIALITIES label (S — 277) Miss Lucile Czarnowski of the University of Cal., Berkeley, issued the Norwegian Reinlander (recorded in Norway) and Springpols, which is like a hambo "but it ain't". Hereto American Reinlander recordings were not long enough for a complete Gamla routine, this one is just right. The tune differs slightly from the one we are accustomed to, but it's genuine Norsk. A Springpols is a bit more challenging than a hambo.

A wrong address (more correctly, an incomplete one) was given in the last issue for the STELLA Record Co. It should be 47-25 40th St., Sunnyside 4, L. I., N. Y. The STELLA Co. specializes in Polish polkas, Obereks, Mazurs of real gay and live rhythms (See last issue of VILTIS). They are also putting out 45 speed records. Write to them for their catalog.

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Memories of her visit to Spain and the Basque country on both sides of the Pyrenee mountains were recorded by Madelynne Greene on three records of Basque dances under the BISCAYE label. The loveliest Basque dances presented by here were INGURRUTXO (Biscay 101), FANDANGO and ARIN ARIN (Biscaye 102). Also on 102 is DANSE DE PANNIERE — a dance for girls — and DANSE DES BATONS. Anthropologists claim that the Basque people are closely related to the Celts (Scottish, Irish, Breton, Welsh. Basque music and many of their dances seem to bear witness to that fact. The Basque dances will certainly widen the horizon of the folk dancer's repertoire.



Singing Family Of The Cumberlands. Jean Ritchie, Oxford University Press, 282 pp. \$4.00.

To really know Eastern Kentucky and it's pioneering stock one should read the "Singing Family". It gives one a warm insight of the life of the people in the hills. This book was written by Jean Ritchie in biographic and autobiographic form, telling not only her life in the hills as a child among 14, all older, children, but delves into the histories of her parents and grand-parents, the history of that part of the state and the transitional period from horse and buggy days to an era of locomotives and education. Some spots are tender and touching, some are comic and happy but all combine to make it a book of pleasurable reading.

The Ritchie clan pioneered in that part of the sate and many localities were named by them. As was the case among many hill folk, singing was one and major form of recreation and the Ritchies were probably the "singiest" family in all of "them thar hills". In this book there are some 42 charming folk songs, which, in itself is worth the money. Jean carries on the singing tradition and represented the U. S. in some of the International Folk Festivals in Europe and in this country. She is known to many. All conversation in that book are written in Kentucky English, which adds genuine flavor. I recommend it highly for your reading pleasure.

Guide To Dance Periodicals, V. 5, 1951-52, an analytical index of articles and illustrations, Gainesville, Fla. The U of Fla. Press, 130 pp, cloth binding. \$7.50 (Previous Vols. available also). Complied by Miss S. Bellknap.

Such subjects headings as costume, decor, dance history, folk and square dancing, Latin American dancing, music, technique, notation, ethnological, Spanish, modern dance — helpful to all dance enthusiasts. The names of dancers, musicians and groups are included. Ballets and musical shows have the choreographers name and parentheses. This is the only compilation which covers the dance write-ups in periodicals.

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